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its predecessors. The treatment of the topics is fresh, interesting, and teachable. The unity of the subject is well preserved, and the practical side is emphasized. The illustrations are well chosen and well executed. The language is not especially difficult, though it may be doubted whether it is entirely within the comprehension of first-year pupils. The book must be accepted as one of the best now available. It is to be regretted that it is marred by several unfortunate errors in English.

The book by Mr. Clute is the outgrowth of his experience in the high-school laboratory. It consists of detailed laboratory directions, most of which are on structural topics. Those teachers who do not prefer to write their own directions will find this book very useful.

The separation of the physiological experiments from the remainder of the work appears to favor a separation of physiological from structural study, which the author of the book would be quick to condemn.

To each chapter there is added a short glossary including such technical terms as are needed for the work outlined. The idea is a good one.

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*Representative English and Scottish Popular Ballads.* By R. ADELAIDE WITHAM [Riverside Literature Series]. Boston: Houghton Mifflin Co., 1909. Pp. 187. \$0.40.

The general editor, Professor W. A. Nielson, introduces the volume with the remark that it "is designed to meet the needs of a less advanced class of students than is provided for in the comprehensive collections of the late Professor Child or in the edition by Kittredge and Sargent in the Cambridge Poets series." And we may well believe that a niche has long been standing vacant which this volume is destined to fill. Narrative poetry of this type, belonging as it does to the youthful period of popular culture, is excellent for firing the schoolboy's imagination, and to this end should early be introduced into the curriculum. The editor, Miss Witham, has entered into her task with an enthusiasm that ought to infect the young reader and awaken an avid desire to know more of these popular ballads. Her introduction, which shows a good grasp of the subject and a genuine appreciation of the charm that is the ballad's, is written in an entertaining style, and is enlivened by numerous examples and comparisons relative to various phases of ballad study. It briefly discusses origins, structure, subject-matter, characteristics, versification, the later history, and the dates of the ballads.

Among the points calling for comment is naturally the portion dealing with origins, which is always a kittle question and must ever bear the brunt of attack. Suffice here to say that the editor reviews succinctly the three main theories current among literary folk today, with a leaning toward the camp headed by Professor Gummere. Superstition is present in far larger quantities than is implied in one of the editor's remarks; in fact, the pagan survivals are so numerous and so insistent as to give a distinct impress to the ballads, especially to that class called by Professor W. M. Hart the simple ballads of superstition.

Then again the statement that "the ballads never meant to be suggestive" needs some modification: frequently the emotional significance of a ballad depends wholly upon suggestion and not upon direct effort.

The ballads selected number thirty-seven. Every lover of ballads has his favorites which, if he were editor, he would prefer to see included in an edition. In place of the version of "Otterburn" given, I should print the one appearing in the Kittredge and Sargent edition and in place of "Chevy-Chace," "The Hunting of the Cheviot"; "The Baron of Brackley" for "Johnny Cock"; "Fair Annie" for "The Demon Lover"; and "Bonny George Campbell" and "The Bonny Earl of Murray" I should place side by side.

The notes and the glossary, which draw largely from Professors Child and Gummere, to whom due acknowledgment is made, illuminate the obscure points sufficiently to make the ballads intelligible.

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*The Story of Sigurd the Volsung.* Written in Verse by WILLIAM MORRIS, with Portions Condensed into Prose by WINIFRED TURNER and HELEN SCOTT. (Longman's Classbooks of English Literature.) London: Longmans, Green & Co., 1910. Pp. xi+136. 1s. 6d.

This volume consists of excerpts from Books I to III of Morris' epic poem "Sigurd the Volsung"; the portions of omitted verse are condensed into prose by the editors. The biographical notice is the authoritative one by J. W. Mackail, which occurs in the other Morris volumes of this series. In the introduction the editors locate the story in space and time (so far as anyone can locate the dim beginnings of an epic poem), make mention of the tribes concerned in the genesis and transmission of the "Volsunga Saga," and give the main characteristics of these tribes. They have also given a portion of Norse mythology necessary as a background for understanding the poem. The introduction further contains an outline of the three books of the poem used; at the end of the volume is a glossary.

Since the large volume containing the entire poem is too large and too costly for class use in secondary schools, where it is beginning to be studied, this little book will fill a needed place. The teacher of course will keep the larger copy on his desk and encourage the pupils to use it freely. Morris' poem has the charm of an original creation. The inclusion of Morris' epic in the school curriculum is no small contribution toward fitting students to understand our valorous ancestors who cheerfully accepted fate as set forth in the will of the Norns, who had no fear of death, and faced danger unafraid, who did not break their promise, and who divided fair.

In the condensed portions in prose, the editors have kept the atmosphere of the poem. The management of Sinfioth's parentage has been adroit, and yet the reader wonders why emphasis is laid upon his being "Sigmund's foster-son" rather than "Signy's son." This point is largely treated in Wagner's "Nibelung Ring," where nature performs the miracle, and truth to the old idea is no easy matter in this instance. Again the reader wonders why no mention is made of Book IV, which bears the sequence of Sigurd's life as